

PEABODY MUSEUM OF SALEM



ANNUAL REPORT 1989



FRONT COVER—*Classical Figurehead*, 19th century.

This figurehead of a crowned women in classical Greek costume is attributed to one of the deep water-trading ships of the Weld family of Boston. During the process of conservation more than 15 layers of overpaint were removed.

The restored white paint and gold leaf reflect the earliest colors. Gift of the Saltonstall family.

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Letter from the President

1989 has been a year of consolidation, and regrouping as we take stock of our resources and energetically pursue the ongoing mission and goals of the Peabody Museum of Salem. The new Asian Export Art Department and the new wing, now over one year old, beautifully houses our collections of Asian Export Art, and greatly enhances our ability to present to the public this important period of world history and cultural exchange.

The Staff and our Museum volunteers have prepared and presented several new and exciting exhibitions and continue to present interesting education activities, all described in the Director's report which follows.

The ever-present need for funds occupies all of us, requiring fund-raising programs to be in constant forward motion. This includes the fast-growing East India Marine Associates, which is becoming a major sustaining source of funds for Museum programs and operations. We are grateful to those who participate as well as to all who give so generously of their time and to those who add their treasures to the Museum's collections.

The Trustees have turned their attention to planning for completion of a Museum-wide upgrading of the physical plant. This means bringing buildings 104 years old up to modern day technology in climate control and for security of collections, protecting them from damage by fire and other hazards.

Following the renovation and expansion program, the Museum's most important ethnology collections of Asian cultures will be reinstalled, presenting further opportunity to serve the public. A group of volunteers in Japan has already begun to work on support for this effort.

I am constantly impressed with the dedicated professional staff of the Museum and tremendously grateful for the volunteer efforts of docents, members of the Member's Council, Trustees, members of the Visiting Committees and the numerous friends working in all areas of the Museum. It is this dedication which keeps the Museum vibrant and dynamic and gives us hope for the future.



Richard Wheatland II
President

Letter from the Director

In May of 1989, with a gala and benefit auction, we celebrated the first anniversary of the Asian Export Art Wing, and the completion of one of the most significant efforts undertaken in the institution's 190 years. After over six years of effort that involved our merger with the China Trade Museum, a campaign to raise \$14.9 million, a 26,000 square foot new construction project and extensive improvements to the existing complex we have been able, not to rest, but to adjust less frantically to our new surroundings and the complicated array of daily operational problems. History, of course will be the measure by which we judge this undertaking, though the perspective gained even in this short span alludes to the fulfillment of great expectations and future growth. As I reflect on this most recent past, I am impressed with the tremendous generosity and philanthropic spirit that nurtured an idea and brought it to fruition. To all who inspired that idea, we are very grateful.

More poignant, however, is this letter received from the Office of Challenge Grants of the National Endowment for the Humanities:

"Your final narrative report is a most interesting account of the impact of the Challenge Grant and the wonderful changes brought about by the new wing. The thoroughness of the description of the new interpretive approaches and the implications for growth in educational programs is much appreciated. It is obvious that the quality of fine work in the humanities for which the Museum is already known is being significantly enhanced by the addition and the increase in endowment funds. NEH is pleased to have been able to play a role in this important time in the life of the Peabody Museum of Salem. Best wishes for continuing success."

Internationally, the Museum received a great public relations boost by a 90-minute film aired on Japanese National Television on December 3, 1989, featuring the Museum and the extensive collection of Edward Sylvester Morse. Film star Kyoko Maya and archaeologist Makato Sahara, of the Nara National Cultural Properties Research Institute, were guided through the Museum by Research Associate in Japanese Arts and Crafts John E. Thayer. Produced by the Bossob Film Company, this TV documentary, based on the life of Morse, who initiated the first systematic archaeological excavations in Japan and established the first Japanese marine biological laboratory at Enoshima, was the idea of Takayo Oshikiri. Mr.

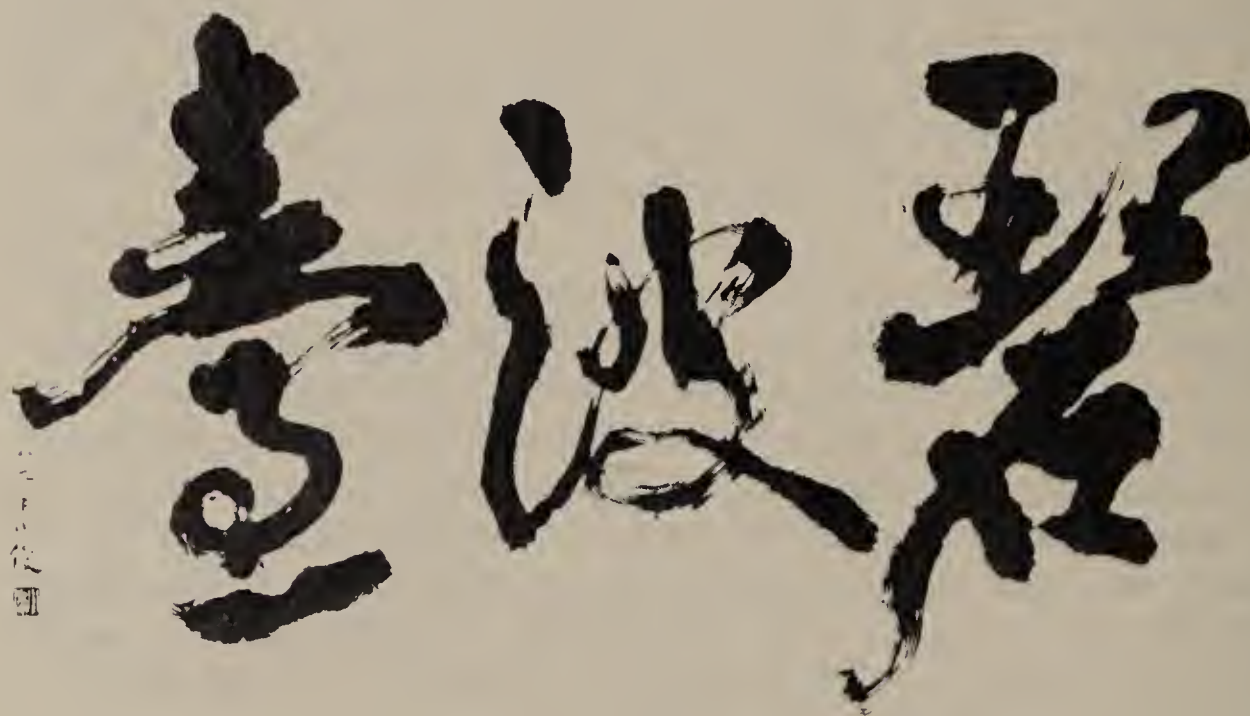
Oshikiri, a noted film maker and longterm friend of the Museum, was inspired by Morse's collection of Meiji period art and artifacts, assembled and cared for by the Museum for over 100 years. Through Mr. Oshikiri's considerable talent as a film maker and director, the film captured the expansive and humanistic personality of Morse and developed a sense of discovery and wonderment as the Museum's treasures from Japan were revealed for Japanese audiences. The many letters we have received from viewers thanking the Museum for the care and attention given to the collection have been in themselves a most generous reward.

The year started with an exhibition entitled "Japan Through the Eyes of Edward Sylvester Morse," sponsored by Shogakukan Publishing Company, and championed by the company's president, Mr. Tetsuo Ohga. Approximately 400 objects travelled to five major Seibu Department Store galleries in different cities throughout Japan between January 2 and August 16. Over 100,000 people viewed the exhibition, and the Museum is very grateful for Mr. Ohga's generosity in making the exhibition possible and helping to promote the Museum's efforts to encourage understanding, appreciation and friendship between Japan and America.

In November, we returned to Japan to celebrate the fifth anniversary of our sister museum relationship with the Ohta Borough Museum of Folk History in Tokyo. Director Hideo Nishioka and the Mayor of Ohta-Borough, Yoshio Nishino, welcomed Museum President Richard Wheatland and our small party to several days of festivities and the opening of an exhibition of over 300 netsuke from the Peabody's collection. Honored by the presence of Prince and Princess Takamado for the ribbon-cutting ceremony, the Ohta museum once again helped promote public awareness of the Peabody Museum's extensive collections and further strengthen the ties of friendship that bind us.

November also was the time of celebration for the Chinese Name Competition, and the selection of the Chinese characters to represent the Museum. The need for new Chinese characters arose during the opening of the Asian Export Art wing in May 1988. The addition, displaying the largest collection of decorative arts made in Asia for the West, gained world wide attention. Media from all over the country carried the story, including one Chinese language newspaper in New York City. Faced with an approaching deadline, a reporter for the Chinese daily hastily selected characters to phonetically represent "Peabody." Although there were many possible combinations that could have sounded like "Peabody", the reporter unfortunately selected ones that mean "skin dry bottom."

That version of "Peabody" was adopted a bit too enthusiastically by many other Chinese newspapers and Advisory Trustee Vivian Wenhuey Huang, noting these less than proper characters, suggested we hold a competition to find more appropriate and standardized characters to represent the Museum's name. Over 70 entries were received from all over the world, some from Salem, while others came from as far as Surrey, England. The winning characters, illustrated below, which mean "Green Wave Terrace" or "Ocean Terrace," were submitted by Xiaohui Hu from Tallahassee, Florida. Though there was considerable concern during the competition that we were changing our name, everyone has since been assured that when pronounced the characters still sound like "Pea-bo-dy."



A rose, perhaps, is still a rose by any other name, and so it was also that in 1989 the Museum reviewed its Mission Statement, and many significant improvements were made. We enclose it here and hope that you who hold this in your hand will recognize in it your familiar museum more strongly than ever, and that the romance of the sea and the fragrance and spice of islands and distant lands and peoples will rest ever more closely to your heart.

Peter Fetchko

Peter Fetchko
Director

Mission Statement

The mission of the Peabody Museum of Salem is to explore the critical role of seaborne commerce in shaping history and culture around the world, to celebrate the diversity and interdependence of arts and cultures and to examine the relationship between people and their natural environment.

Founded in 1799 as the East India Marine Society, the Museum is heir to the inquiring spirit of Salem's enterprising sea captains and to their museum of "natural and artificial curiosities." Like the captains who set sail from Salem for distant ports, the Museum begins its voyage of discovery at New England's own shore with the story of its natural richness, its exploration and settlement, continuing with the subsequent expansion of overseas trade and cultural exchange.

To fulfill its mission as a non-profit, educational institution, the Museum fosters the inquiring spirit of its founders through exhibits, educational programs, research and publications. These activities draw upon rich and growing collections, carefully maintained and preserved, in the fields of maritime history, Asian export art, ethnology, natural history and archaeology.

EXHIBITIONS

Magnificent Voyagers, February 10 - June 18

Organized by the Smithsonian Institution Traveling Exhibition Service (SITES), "Magnificent Voyagers," in its only New England venue, was the largest loan exhibition ever to appear at the Museum. The exhibition, which was mounted to commemorate the founding of the Smithsonian in 1857, chronicles the first official United States exploring expedition to the Pacific (1838-1842) and presents the ethnographic and natural history collections with which the Smithsonian museums began. The Peabody Museum of Salem was an especially appropriate site for the exhibition: members of its founding organization, the East India Marine Society, were instrumental in supporting the expedition.

Steamship Travel, August 15 ongoing

The exhibition chronicles the rise and fall of steamship travel from its incipient stages in the nineteenth century through its decline in the early twentieth. The strengths of the Francis L. Higginson and F.B.C. Bradlee collections of steamship pictures and artifacts, highlighted in the installation, portray the critical role of the steamship and its impact on society, especially in linking the Old and New worlds. The exhibition is an updating of the Museum's popular "Steam and the Sea" which opened in 1983.

*The Annual Massachusetts Waterfowl Stamp Competition:**Exhibit of Entries, September 14 - October 3*

For the ninth consecutive year, the Museum hosted the Massachusetts Waterfowl Stamp Competition for the Massachusetts Division of Fisheries and Wildlife. Museum member and Salem resident Racket Shreve of Salem won the contest with a painting of a goldeneye hen decoy carved by Charles Hart. This was the first time a painting of a decoy from the Museum's collection was the winner of the contest.

Second place from a field of thirty-one entries went to Randy Julius of East Bridgewater for his painting of a red-breasted merganser carved by Preston Wright. Third place was awarded to Lou Barnicle of Cotuit, for a painting of a canvasback by H. Keyes Chadwick.

*Tollers and Tattlers: Massachusetts Waterfowl Decoys 1840-1940**October 19 ongoing*

The Museum's growing collection of working decoys is featured in the most extensive and complete exhibition of waterfowl decoys

from a single region. The exhibition presents the diversity of styles of an indigenous American folk art. The 200 decoys are both related to the natural environments for which they were crafted and displayed as floating sculptures. Decoys borrowed from private collections complete the scope of the exhibition.

The exhibition was developed by Curator of Natural History Rob Moir together with with Honorary Curator of Waterfowl Decoys Jackson Parker. The installation, designed by Director of Design Frederick MacDougall Johnson, features Dorothy Kerper Monnolley's landscape photomurals of waterfowl habitats. Critic Rita Reif of the *New York Times* noted in her review that "the 19th- and 20th-century decoys shown represent the craft in full flower and include some superbly wrought specimens..."

LOANS TO OTHER MUSEUMS

Two unprecedented loans were made for exhibitions in Japan. More than 400 objects from the Morse Collection were borrowed for "Japan Through the Eyes of Edward Sylvester Morse." The exhibition was arranged by Shogakukan Publishing Company and was seen by almost 100,000 people at venues in Tokyo, Tsukashin, Kochi City, Nagoya and Shizuoka.

Our sister museum in Tokyo, the Ohta Borough Museum of Folk History, borrowed more than 300 Japanese toggles, or *netsuke*, for a special exhibition commemorating their tenth anniversary as a museum and the fifth anniversary of the sister relationship with the Peabody. For the opening ceremonies in November a delegation traveled from the Museum to Tokyo. Representing the Museum were President of the Board Richard Wheatland, Director Peter Fetchko, Associate Director Anne Lipner and Research Fellow in Japanese Arts and Crafts John E. Thayer III. The ceremonies were graced by the presence of dignitaries including Prince Takamado and the cultural attache from the American Embassy, Robin Berrington.

Objects from the Museum's collections were borrowed by more than twenty-five museums in the United States and abroad including the Musee des Arts Africains et Oceaniens in Paris, the Natur-Museum Senchenberg in Frankfurt, and Musees Royeaux in Brussels, as well as the South Street Seaport Museum in New York, the Art Gallery of Boston College, the Whitney Museum of American Art in Stamford, Connecticut, the Southwest Museum of Science and Technology in Dallas, and the Everson Museum of Art at Syracuse University.

ACCESSIONS

The MARITIME HISTORY DEPARTMENT received more than 200 donations to the collections in 1989. A group of thirty-one engraved or lithographed portraits of Captain James Cook, R.N., were added by Research Fellow in Oceanic Prints Donald Angus to the extensive collection he has built on the age of exploration in the Pacific from the sixteenth to the nineteenth centuries.

Mr. Francis L. Higginson made important additions to the steamship collection with an Antonio Jacobsen oil painting of the Cunard Liner *Lusitania*, an oil painting by a Chinese artist of the steamship *Shaftsbury* off Hong Kong, and a gouache by Montague Dawson of an unidentified steamship. Mr. Higginson also supplemented the steamship collection with a life ring from H.M.S. *Queen Elizabeth I*.

Mr. Russell W. Knight augmented the fishing collection with several prints, including some by the artist Thomas Hoyne, whose works are becoming a strong point of the collection. In addition, a group of lobster buoys were given by Mr. R. Kaufman and a lobster trap from Beal's Island, Maine, by Mr. Ken Cady.

Three very important scrimshawed whale's teeth were added to the whaling collection. An interesting pair of teeth inscribed "H. Cornings" show the capture of the ship *Essex* and the engagement of *Enterprise* and *Boxer* on one tooth, and the surrender of Fort Griswold and a fascinating caricature of an abolition meeting on the other. The third tooth, inscribed "C.G. Tousey," depicts a view of Lowell, Massachusetts, on one side and "Monghyer-Hindoostan" (India) on the other. The scrimshawed whale's teeth were purchased with funds donated anonymously. A very rare hooked rug with a whaling scene was given by Mr. and Mrs. S. Lane Faison, Jr.

Other important gifts to the maritime history collection included three original woodcuts by Charles E. Pont depicting sailmaking and rigging, purchased in memory of Frank Watson, longtime friend and volunteer at the Museum. A very large nineteenth century American globe, used in navigational training, was given by Carol and George Isaacs, and a small tool chest used by Captain Benjamin Balch aboard the ship *George* of Salem was given by Miss Eleanor Broadhead. Mr. Eustis Dearborn gave a pair of coin silver tumblers made by the silversmith William Moulton and inscribed to the Salem shipping merchants William Hodges Silsbee and Walter D. Silsbee, 1851. An Empire pier table that once belonged to John Robinson, founder of the Maritime History Department was

received from the estate of Mrs. John Fulton. A collection of rigged ship models was given by the estate of Katharine Lane Weems. An early manual Navy diving pump was acquired with funds generously donated by members of the Maritime History Visiting Committee.

The NATURAL HISTORY DEPARTMENT's decoy collection was enriched by several new accessions. A black-bellied plover decoy in a running position with carved primary wing feathers made by Anthony Elmer Crowell between 1905 and 1910 was given anonymously by the family of a descendant of George Patterson, who presented the Natural History Department with the Museum's first decoys in 1942. Captain Gerald Smith of Marblehead gave a pair of his goldeneye decoys, made recently, and a scoter he made many years ago. Mr. Clark J. Sawyer gave a scaup ("bluebill") decoy made from cork with a wood base and turned head.

With funds raised through the sale of expired Massachusetts duck stamps, three decoys were purchased: a Canada goose by Charles Hart of Gloucester, a black duck by Charles Thomas of Assinippi, and a black duck by an unknown maker in the style of early Martha's Vineyard decoys.

Mr. Benjamin Pearson, Jr. of Byfield gave two duck hunting boats: a one-man Joppa Flats sneak boat made by Gimp Welch in Newburyport around 1920, and an unusual two-man boat by an unknown maker used on the Parker River about sixty years ago.

Mr. and Mrs. Ralph B. Williams added to the Ralph B. Williams III collection with a 1975-76 framed Federal Duck Stamp Print of a canvasback decoy by James Fisher, the only decoy ever to be on the Federal Stamps. Mr. Racket Shreve gave a print with color remarque of his prize-winning 1990 Massachusetts Duck Stamp painting.

Other additions to the Natural History Department included a collection of 252 thin sections of rock formations from Cape Ann and vicinity with petrographic descriptions, given by geologist William Dennen. Twenty birds that had died of natural causes in Essex County were brought to the Museum by members and prepared by Sally Ingalls, Lois Lockwood and Janet Nussmann. In January, Department of Environmental Management Enforcement Officer William Chmura brought in a New England coyote which had been hit by a car on Route 495 in Haverhill. This is the first Essex County specimen of a sub-species twice as big as the western coyote and found only in the northeastern section of the United States.

The ETHNOLOGY DEPARTMENT made important additions to its Chinese collection with funds donated anonymously. Two eighteenth-century Chinese famille-rose cups, originally from the Paul and Helen Bernat Collection, were purchased. One cup has a molded lion mask and mock loop handles, decorated on one side with a small boy attendant presenting a *ruyi* scepter to the three Star Gods beneath a pine tree. On the other cup is a scene of three small boys being teased by Shou Lao with two Star Gods looking on. Each cup is inscribed with a couplet, translated as, "In the heavens, the Three Terraces, On earth, a first-quality vessel".

A Chinese gourd-shaped vase in gilt bronze and painted enamels whose mate is in the Hermitage Collection, Leningrad, was also purchased with funds donated anonymously. The vase bears the Qianlong mark and is of the period.

Mrs. John W. Cutler gave the Richard L. Davisson collection of Chinese jade, consisting of thirty-three objects of various forms, jade varieties, and periods. Of special interest is a pair of moss green bowls, a pierced tubular cricket container and a massive "dragon bowl." Other gifts to the Chinese collection included two boat models, one from Mr. Samuel Galpin, the other from Mrs. Charlotte Futz, and an embroidered silk coat from Miss Marion Ralph. Dr. Donald S. Marshall gave a series of objects from the Yami people of Orchid Island, Formosa, including a knife and sheath, figurine and necklaces.

Two extremely rare and important additions were made to the Japanese collection, both purchased with funds donated anonymously. The first is a lacquered hexagonal Christian shrine, ca. 1600, strongly European in form, with a hexagonal base connected by six paired columns to a domed top with finial. The piece is beautifully decorated in gold and inlaid mother-of-pearl flowers, foliage and geometric designs on black ground. The second addition is a folding Christian lectern or bible-stand, in lacquered wood, ca. 1600. Decorated in gold lacquer and mother-of-pearl on black ground, the designs include a central sunburst containing the monogram of the Society of Jesus, *IHS* surmounted by a cross.

A gold and silver inlaid ovate steel box, made by Komai, was also purchased with funds donated anonymously. Such fine metal work of non-traditional form is characteristic of a transitional period in the second half of the nineteenth century when artisans responded to western forms and ornamentation.

An expertly crafted 1/10 scale model of a traditional Japanese coasting vessel was presented by its maker, Mr. Yoshinari Arikawa. Called *sen kokubune*, or thousand rice-bale ships, vessels of this sort

were the chief means of coastal maritime transport from the seventeenth to the nineteenth centuries. Other important additions to the Japanese collection include a fine lacquered sword stand, a lacquered pewter tea canister, and an engaging group of Meiji-period bronze turtle sculptures from the estate of Katharine Lane Weems.

Mrs. Setsu Yamakawa gave a traditional *soroban*, or abacus, and scale, while Mr. Tatsuo Kato, of the Shikoku Folk House Museum, gave two resist dyed indigo futon covers, both nineteenth century. Miss Marion Ralph gave a man's and a woman's kimono, and Mr. C. N. Shane gave an interesting turn-of-the-century tourist fan. Mr. Gordon F. Morrill gave three silk wedding kimono, elaborately embroidered, which had been purchased from a wedding kimono rental store in the 1920s. A small collection of traditional textiles was purchased including rural clothing, a stitched bundle wrap, and child's kimono, together with textile designs and stencils, all dating from the late nineteenth to mid-twentieth centuries.

Significant additions were made to other sections of the Asian collections. Miss Ruth R. Ropes donated a seventeenth-century Chinese export blue and white plate for the Southeast Asian market. Miss Jane A. Phillips gave a Bhutanese textile panel of fringed silk and wool, decorated with auspicious symbols. Mr. Courtney Price gave a large Balinese painting showing scenes from the Hindu epic, the Ramayana. Mrs. Q. A. Shaw gave a collection gathered on a world cruise in the late 1920s primarily from Southeast Asia, particularly Thailand, including costumes, fans and a Chinese wicker trunk with Cunard Line labels. A contemporary Nepalese *thanka* (religious painting) was given by Ms. Sharon Falcey and a fan case from India was received from the estate of Katharine Lane Weems.

Several pieces that expand the breadth of the African collection were given anonymously: a Mende Bundu Society mask from Sierra Leone, two Bapende masks from central Africa, and a Senufo sculpture of a hornbill from the Ivory Coast.

Dr. D. Carleton Gajdusek gave more than 600 objects, primarily personal accessories and everyday objects from the Asmat people of Irian Jaya in western New Guinea. These supplement a very important collection of Asmat objects already at the Museum, many of them collected by Dr. Gajdusek. Dr. Janet Dixon Keller gave a basket, man's *lava lava* (skirt), and dance anklets from Vanuatu (formerly New Hebrides) and Mr. John Whittier gave a large decorated barkcloth from western Polynesia.

The ASIAN EXPORT ART DEPARTMENT received a large group of

important ceramic pieces in 1989. The rarest and most interesting Chinese export porcelain piece was a small bowl, five inches in diameter, dated between 1522 and 1572, purchased with funds donated anonymously. The interior has a trellis border of underglaze blue at the rim and an underglaze blue lotus medallion in the center. The exterior is decorated in lightly burnished gold with lotus scrolls, on a matte iron-oxide red ground. This type of ware is known by its Japanese name *kinrande*, "gold brocaded." Although highly prized by Japanese collectors, it was also made for export to the Middle East. The few pieces that entered European collections in the sixteenth century, probably as gifts from Middle Eastern rulers, were among the earliest Chinese porcelains to reach the West. The Peabody Museum's bowl is similar to, and of the same period as, those originally in the collection of the Archduke Ferdinand II of Austria (1529-1595).

Several Chinese export porcelains with underglaze blue decoration of the late Ming or early Qing period were also acquired with funds donated anonymously. These include two so-called Kraakware porcelains, ca. 1600-1620, of the finest sort available for the Dutch market; a pair of ewers, ca. 1640, in the shape of peaches; and a plate of the late Kangxi period, made for the European market and decorated with a single dragon. The latter design inspired numerous copies in the West, including a Staffordshire bowl already serving as a comparison piece in the collection. Other eighteenth-century porcelains purchased with funds donated anonymously were an octagonal dish with beaded edge produced at Jingdezhen — an almost exact copy of a Staffordshire form; and a plate with underglaze blue and gilt floral decoration in the style of the Swiss-Dutch botanist Maria Sybille Merian (1646-1717).

Two exceptional porcelains with rose palette decoration were also purchased with funds donated anonymously. A saucer dish of eggshell thinness, with exquisite decoration of a Chinese lady surrounded by antiques and accompanied by two little boys, and a table cuspidor decorated with flowers applied in the Meissen style, are representative of the finest export wares dating from the Yongzheng period (1723-1735) and early Qianlong period (1736-1795).

Several porcelains in unusual forms, purchased with funds donated anonymously, have added an important dimension to the collection. A rare candle snuffer stand, ca. 1720, with green palette decoration, provides an interesting comparison with a similar pak-tong metal example in the collection. Two candle holders also in highly unusual forms point to the great diversity of Chinese export

porcelain. In one, with green palette decoration, ca. 1700-1720, possibly made for the Dutch market, the candle socket is held above the head of a smiling East Indian figure; in the other, ca. 1780-1790, the candle fits into a socket formed by a small plant issuing from a leaf-shaped plate decorated in underglaze blue, gilt, and rose palette colors; a baby boy reclines upon the leaf. Perhaps the rarest form acquired, one of only a half-dozen or so known, is that of a rose palette tureen, cover and stand, ca. 1780, with a convex fluted body and cover with carefully modeled vegetable finial. The tureen and its cover are derived from Continental silver and faience ceramic models.

European mariners and merchants visiting China in the eighteenth-century occasionally commissioned small portrait figures from artisans known as "facemakers." Only a few of these remarkably lifelike clay figures have survived. The Museum's example, recently purchased with funds donated anonymously, is noteworthy not only for its convincing portrayal of an elegantly dressed merchant, but also because of an inscription on the base indicating that it was made by Chinqua at Amoy in 1717.

Mr. Francis L. Higginson donated an important collection of twelve export porcelains, most with orange Fitzhugh decoration, including a covered soup tureen with stand. A bequest of thirty-nine blue and white porcelains of the eighteenth and nineteenth centuries, originally owned by John Robinson, came from the estate of his granddaughter, Mrs. John Fulton.

Mr. and Mrs. William J. Flather gave a Chinese Imari teapot, ca. 1740-1750, and an eighteenth-century *bourdaloue* (or traveling convenience) with blue and white floral decoration; the Museum's Honorary Consultant in Oriental Trades Carl L. Crossman gave a Chinese export cup, ca. 1730-1740, in the Meissen style with underglaze blue decoration and European gilding. Mr. and Mrs. Walter W. Patten, Jr. gave a mid-nineteenth-century Chinese export porcelain dish with the unusual mark "Canton" on the bottom; and Mrs. Josephine N. Carothers gave a twentieth-century yellow palette Chinese export vase. Other gifts of Chinese export porcelain were made by Mrs. Donald S. Cunningham, Ms. Judy Hudson, Ms. Dorothy Mulkern, Ms. Anne T. Schultz, Ms. Myra C. Smith, and an anonymous donor.

A number of interesting Japanese ceramics were added to the collection. Thomas and Nancy Lurie gave a late seventeenth-century Japanese export plate. Mr. Herbert A. Doyle, Jr. gave a late nineteenth- or early twentieth-century Japanese stoneware bowl with two matching urns based on Italian faience models. Mrs. Donald S.

Cunningham gave a pair of vases, a pair of bowls and a model of a cat, all of porcelain dating from the last half of the nineteenth century. Mrs. Florence A. Muir gave a colorful punchbowl of Kutani ware made for export about 1875. A large nineteenth-century standing vase with floral decoration came from the estate of Katharine Lane Weems.

Two English ceramic objects were added to the collection as comparison pieces. Katherine and Peter Smyrnios gave a platter, ca. 1840, with a Chinese motif. Director and Mrs. Peter Fetchko gave a teapot made by the Worcester Royal Porcelain Co., ca. 1879, which may have been copied from a Meissen version of a Chinese design.

The Museum recently acquired, with funds provided by an anonymous donor, the earliest dated example of Chinese export silver yet known. The piece, a hexagonal teapot composed of fifty-three separate pieces, with decoration of chased landscape and figure scenes, bears the sponsor's mark "TA" and the London date letter for 1682. For many years thought to be "English, in the Chinese taste," scientific tests recently provided conclusive proof that it was of Chinese manufacture.

In addition, Mrs. T. Edson Jewell, Jr. gave a bangle-form bracelet, a miniature abacus and nine miniature silver shoes, all of late nineteenth-century date. Mrs. John W. Cutler gave an early twentieth-century art deco style silver and jade inkstand.

Funds from an anonymous donor enabled the Museum to purchase a large and highly important presentation cup made by the Anglo-Indian firm of Lately Brothers and Company, Calcutta. The cup, a Victorian interpretation of a German late Renaissance form, is inscribed and dated 1848 for presentation to Colonel William Burlton by the "Lodge Industry and Perseverance..., Bengal."

An important Museum purchase, made possible with funds from an anonymous donor, was a Japanese gilt-bronze urn with three dolphin-form spigots, ca. 1780, said to have been a part of the Swedish Royal Collection which owns the only other known example. Two shakudo-bordered plaques with chased floral decoration adorn the front and back. A separate gilt metal stand of European manufacture contains burners to keep the contents warm.

Anonymous funding enabled the Museum to acquire three additional eighteenth-century Chinese export metal objects. These included a Chinese export paktong teapot that retains its original cloth protecting bag and conforming lacquer box; a large eighteenth-century hexagonal vase-form pewter tea container decorated with gilt bronze inlay (the cylindrical top displays an amusing male figure in European costume); and a rare enamel on copper

goblet with Portuguese arms, ca. 1780, that can be disassembled for traveling. Other metalware objects were donated by Mrs. William L. Saltonstall and Dr. Hugh P. Chandler, and by Mrs. T. Edson Jewell, Jr.

Several interesting objects, including lacquerwares, were donated to the collection. A Chinese export brown and gilt lacquer barber's bowl, ca. 1730, and an English Regency style pedestal of black and gilt lacquer, ca. 1810, made to support a knife case, were acquired with funds donated anonymously. Mr. Donald Angus gave a pair of wooden torches made in China for a Captain McKee of Hawaii.

Japanese lacquerwares included a pair of late seventeenth- or early eighteenth-century brown lacquer dishes with gilt landscape scenes, and an eighteenth-century telescope with gilt insignia of the Dutch East India Company, both purchased with an anonymous donation. Mr. and Mrs. Paul Edward Jones and Mr. and Mrs. Hayward Putnam Jones gave a nineteenth-century Japanese lacquer writing box owned by Captain Thomas Putnam. Mrs. E.J. Thompson gave a nineteenth-century Japanese lacquer tray inlaid with mother-of-pearl.

Mr. Lawrence Coolidge gave a portrait of Viceroy Yeh of Canton, painted in gouache colors on paper by Tinquá, ca. 1858. A nineteenth-century gouache painting on paper of a basket filled with flowers by the Cantonese painter Sunqua was purchased with Museum funds. Mr. and Mrs. Eugene McCarthy gave a Chinese export wallpaper panel dating from the late nineteenth or early twentieth century. Ms. Louisa W. Valley gave two framed Japanese paper tea labels.

A large and extremely rare picture of the Canton River, Factory Site and White Cloud Mountains, ca. 1760, constructed entirely of ivory and contained in a Chinese box frame was acquired with funds donated anonymously. Miss Eleanor Broadhead gave a pair of Chinese export mid-nineteenth-century earrings also of ivory.

The PHOTOGRAPHY DEPARTMENT received several new accessions this year which augment the Museum's extensive collection of nineteenth-century views of Japan and China. Mrs. Ralph P. Engle, on behalf of the Chestnut Hill Garden Club, donated sixty-two hand-tinted glass lantern slides depicting architecture, agriculture and historic places in Japan. Twenty black and white stereoviews of China, Japan and the Philippines dated 1896-1900 were received from the estate of Katharine Lane Weems. Received from the same source were several hundred postcards of scenes of India, China, Japan, Java, Malaya and the Philippines. Mr. Nino D. Scotti donated approximately 120 black and white photographs taken in

China and Japan around 1912 by the Rev. Theodore R. Ludlow of the American Church Mission, Wuchang, China. The Museum purchased a collection of cyanotypes and photographs taken primarily in Japan between 1879 and 1885 by Charles Ripley, an American who lived in Tokyo and chronicled his stay with several hundred images of the people and places he encountered. The photographs are an important complement to the objects collected by Edward S. Morse, who traveled in Japan at approximately the same time.

An album of photographs was received from Mr. Sheffield Phelps commemorating a cruise aboard the steamship *Laconia* in 1922 and 1923. The album contains views of the vessel in port and scenes on board the vessel. It also contains views taken at several ports of call: Hawaii, Japan, Korea, China, the Philippines, India and Egypt.

The Museum's STEPHEN W. PHILLIPS LIBRARY received a group of volumes on steamships and rowing for the maritime history collection from Mr. Francis L. Higginson. Miss Jane Phillips continued to add to the collection of published works on the geography, culture, art and history of the Himalayas. Mr. Donald Angus enriched the library collections with, among other volumes, two sets of the *Encyclopedia Britannica*: the classic eleventh edition, and a more recent 1971 edition.

The twenty-five volume *Encyclopedia Nipponica* 2001 was very generously added to the collection by Mr. Tetsuo Ohga, President of Shogakukan Publishing Company, whose appreciation and support of the Museum's Japanese collection have made possible important research projects, publications and exhibitions. Significant additions, especially of correspondence, were made to the Dr. D. Carleton Gajdusek Papers. Eleanor and Durwood Esty donated a group of thirty-four volumes dealing with China and Chinese arts.

A significant manuscript journal by Jonathan Nichols of Salem, documenting a "gold rush" voyage of 1849-50 out of Salem, was donated by Mr. Edward R. Tufts. Included in the donation were letters written on the voyage by Nichols to his family in Salem. Mr. and Mrs. Charles W. Pingree made a gift of twenty-two logbooks of the ship *Great Admiral*, which had been on deposit. Mr. Durland R. Brown donated an account book of Nicholas Tucker of Marblehead, which includes accounts related to the schooner *Springbird*, and details of an 1805 shipwreck off Newfoundland.

An unusual collection of papers, letters and notebooks concerning the India and China trades was donated by Marie H. Bloch, from the collection of Donald Beaty Bloch. The collection

contains a variety of materials, including prices current, bills of lading and letters. A 1908 logbook of the tug *Plymouth* was given by Mr. Alfred E. Hansen. A "Chinese and English Vocabulary" dated 1843 was given by Mr. Marvin Sadik. Mr. Freeman D. Miller donated papers relating to Captain Thomas F. West, 1864-1879. A Joseph Peabody letter dealing with Chinese silks, dated May 1, 1820, was given by Mrs. Lyman S. Hayes. Mr. Anthony R. Conyers donated 364 steamship baggage tags to a growing collection which he initiated.

The ARCHAEOLOGY DEPARTMENT received an additional 102 artifacts in a cooperative effort with the Essex County Greenbelt Association. The artifacts represent a significant cobble-core tool industry, including ten adze-like fragments and six unifaces.

EDUCATIONAL PROGRAMS

The Education Department offered a wide variety of concerts, trips, courses, special events, family and school programs in 1989. Museum docents led more than 13,000 adults and children on guided tours. Over 12,000 school children participated in Museum education classes. More than 4,400 people attended courses, lectures and special events.

Students from schools in Lynn, Revere and Charlestown participated in "New England Voyagers," an interdisciplinary project emphasizing intercultural appreciation, funded by the Massachusetts Council on the Arts and Humanities. The project concluded with an open house at the Museum for participating students and their families. A highlight of the open house was a children's art exhibit that included full-sized papier mache replicas of ships' figureheads and a large Japanese vase as well as numerous interpretations of fans, masks, drums, barkcloth and pictures that the children had seen on their visits to the Museum.

The Museum also collaborated with schools in Beverly, Danvers and Reading and the Spar and Spindle Girl Scout Council on programs to enhance schools' curricula and introduce students to museums and museum work.

With funding from the Jessie B. Cox Charitable Trust the Museum initiated an Asian outreach project designed to introduce members of the local and regional Asian communities to the Museum and to bring Asian cultures to the wider museum audience through school programs, public and membership events and

exhibits. A special exhibition was developed on the traditional arts and crafts made and used by people from Laos, Cambodia and Vietnam who now live in New England.

In conjunction with Salem State College the Museum held a graduate-level summer institute for teachers. The week-long course helped teachers examine ways they can integrate museum resources into their schools' curricula.

Special lectures appealed to a wide range of interests. Author and collector Mr. S. Robert Teitelman lectured on Liverpool ware and Mr. David Howard, a leading expert and prolific author of works on Chinese export porcelain, gave an illustrated slide lecture on export porcelains for the American market. Mr. Carl L. Crossman, author of *The China Trade: Export Paintings, Furniture, Silver and Other Objects*, gave an illustrated slide lecture on art objects he had discovered during recent visits to Southeast Asia. Dr. William Still, Professor of Naval History at East Carolina University, lectured on the wreck of the SS *Alabama*. Ms. Patience Wales, Editor of *Sail* magazine, and Dr. Bebe Wunderlich took those attending on a sailing voyage through the Pacific without leaving East India Marine Hall.

Museum day trips took participants to a variety of sites including Hingham and Hull to visit the Life Saving Station and the Old Ship Church; South Berwick, Maine, to see Sarah Orne Jewett's house and the art gallery at the University of New Hampshire; and Springfield, Massachusetts, for the museums around the quadrangle. A weekend trip, the Peabody Pilgrimage to the Berkshires, which included visits to museums and historical sites in Williamstown, Pittsfield and Stockbridge, enhanced participants' appreciation of the historical, literary and cultural contributions of western Massachusetts.

Gallery talks and Speaker of the Month lectures on subjects such as decoys, bark cloth, Yankee whaling, Indian textiles, Japanese gardens and New Guinea arts were given by the Museum's curatorial staff, and films including *Gandhi*, *Hawaii*, and *Never Cry Wolf* complemented and expanded knowledge of the Museum's collections. A special course on Asian Export Art given by Curator Dr. H. A. Crosby Forbes and Associate Curator William R. Sargent was enthusiastically received. Courses were offered on celestial navigation, basketry, flower arranging, and perennial gardening. The Smithsonian Institution sponsored a series of lectures, a teacher workshop and a concert to complement the "Magnificent Voyagers" exhibit.

Natural history walks took participants to a variety of sites in

Essex County such as Dogtown Common and Highland Park, to Marblehead in search of wildflowers, and on an early morning prowling for owls.

Family audiences enjoyed performances of choreographed costume display by the American Chinese Art Society, of South Indian dance by Lakshmi, of the life and times of Josiah Gardner, nineteenth-century seaman, as portrayed by Glen Gordinier and of traditional Cambodian dance by the Lowell Angkor Dance Troupe. Children and their parents also learned about Japan's Dolls' Day festival, lighthouses, mammals and snow, and searched the Museum for hidden treasures on Halloween weekend.

The Asian Export Art Wing was the focus of a major conference held in November by the Decorative Arts Trust. Associate Curator William R. Sargent served as Museum representative and provided special tours for the group.

Educational programs for student groups outside the Museum continued to expand. Sotheby's American Studies Program spent a full day in exploration of departmental collections. Associate Curator William R. Sargent conducted a similar full day of hands-on studies for the Winterthur Fellows Program.

A docent training program held in the fall prepared thirteen new docents to take visitors of all ages on tours through the Museum. In addition, the Education Department recruited and placed new volunteers and coordinated the activities of the Museum's large staff of active volunteers throughout the Museum.

COLLECTIONS MANAGEMENT AND RESEARCH

During the early part of the year, under the direction of Asian Export Art Collections Manager Elizabeth F. Duley, approximately 2,000 export objects from storage areas throughout the Museum were assembled in the new storage facilities of the Asian Export Art Wing. With the help of ten dedicated volunteers all of the remaining objects in the collection were stored in lined and cushioned drawers. Work began on unpacking large-size textiles from the former China Trade Museum and installing them on rolls in the storage area.

Cataloguing and photographing of objects in the study collection continued. Recording of all object locations was completed. A thesaurus containing a standardized nomenclature was established for the entire collection. One-third of the collection has been entered into the computerized data base.

Thanks to a generous grant from Mrs. Lammot du Pont Copeland, an Honorary Trustee, the department's major research project during the past year will lead to the publication of a monograph in a hitherto neglected area of Chinese export porcelain. The publication, now being prepared by Associate Curator William R. Sargent, will present Mrs. Copeland's collection of more than 150 Chinese export porcelain figures, considered the most important private collection of its kind in the world, and a promised bequest to the Peabody Museum.

The Maritime History Department researched, organized and catalogued the Donald Angus collection of prints from early voyages of travel and exploration through the Pacific Ocean. This large and complex project involved a number of volunteers, as well as part-time staff member Mrs. Wendy Nocks.

Maritime History Department volunteers continued to assist in the management of the collections: the repair and restoration of nautical instruments, the cataloguing of tools, small-craft and fishing implements, charts and plans, and in the maintenance of the ship model and chronometer collections.

The Natural History Department's rock and mineral collections continued to be researched by Mr. Edward Myskowski, this year with a focus on thin sections. The department purchased two new sets of monitoring equipment to maintain observations of sea water temperature, salinity, clarity and dissolved oxygen levels at nine sites in Beverly, Salem and Marblehead throughout the year. This long-term research project depends on trained volunteers from Salem Sound's communities to observe physical and biological rhythms, and provides a mechanism for reporting unusual occurrences. Counts of wintering seabirds in the harbor were also continued. In 1989 low numbers of eider and no oldsquaw ducks were observed in the harbor. The other dozen wintering waterfowl populations were similar to previous year's observations.

In the Archaeology Department Research Associate Dr. Mary Lou Curran synthesized field and laboratory analyses in preparation for publication of a report on artifacts excavated by Curator Dr. Frederick Hadleigh West at the Teklanika site in Alaska. Continuing study of artifacts that came to the Museum in 1988, including a Stark point (ca. 7000 years old), small-stemmed points, bifaces, flake tools, and a hammerstone, as part of a cooperative project with the Essex County Greenbelt Association, indicated that the materials belong to the Middle to Late Archaic period.

The Quarterly Review of Archaeology became *The Review of*

Archaeology, issued twice annually in a new 8 1/2" x 11" format. A special 200-page commemorative issue, "The Interpretation of Prehistory", celebrated the journal's tenth year of publication. Dr. West continues as Editor-in-Chief and Margaret A. Dorsey as Managing Editor.

The Ethnology Department's Curatorial Assistant Beth Grimes initiated the inventory of the India collection, the last of the Asian collections to be processed in a decade-long project which was funded in part by the National Endowment for the Arts. During the summer several hundred objects were photographed, bagged and relocated to improved storage with the help of summer curatorial intern Alice Balfour.

Associate Curator of Ethnology John Grimes worked with Dr. Takeshi Moriya from the National Museum of Ethnology in Osaka, Japan, and his staff during their three-month tenure at the Museum to plan the upcoming major exhibition of the Japanese collection at the National Museum of Ethnology at Osaka in 1990. More than 1,200 objects were selected from the collection, photographed, sketched and placed in mock exhibit layouts.

During the summer Mr. Grimes, working with Special Assistant to the Director William Barton, created a special application of a database program for the maintenance of some collections records, especially the efficient production of catalogue cards and lists.

The Conservation Department began a survey of the Japanese collection in preparation for the work that will be required for the reinstallation of exhibits in a renovated and expanded Weld Hall. A survey was completed of the Audubon engravings which the Museum has received on deposit from the Peabody Institute Library and a treatment program was begun for several hundred of the objects that will be lent to the National Museum of Ethnology in Osaka, Japan, during 1990. The National Endowment for the Arts awarded the department a grant for the treatment of maritime watercolors.

The Phillips Library received a grant from the Massachusetts Council on Arts and Humanities for the construction of archival-quality boxes for the long-term preservation of the Museum's important collection of logbooks and journals. A project to locate and identify the books which made up the library of the East India Marine Society was begun. The long-term project of conversion from the extended Dewey classification system to the Library of Congress classification system continued to progress.

In December, the New England Document Conservation

Center began the microfilming of the Edward S. Morse papers. This project, which will ultimately produce over 120 rolls of microfilm, is being sponsored by the National Museum of Ethnology in Osaka, Japan.

The Museum and the Ku Pa'a Press in Honolulu co-published Volume I: 1823-1829 of the *Journal of Stephen Reynolds*. The manuscript journals are in the Library and their publication has been a goal for many years. Stephen Reynolds was a Massachusetts merchant who settled in Hawaii in 1823 and chronicled the changes taking place as Pacific and Western cultures became entwined.

STAFF ACTIVITIES

The Museum marked the end of an era with the retirement of Museum Educator Clara Waterman who, during her eighteen years of service, participated in the inception, development and establishment of educational programming as a central element in the Museum's mission. Museum staff, trustees, members and friends joined together in June to celebrate her contributions and achievements in the Education Department.

Director Peter Fetchko testified in Washington before the House Appropriations Committee for the National Endowment for the Arts on conservation needs in museums. Mr. Fetchko participated in a Kellogg Conference on "The Educative Museum" held at the Henry Ford Museum in Dearborn, Michigan. He presented lectures to the Club of Odd Volumes, the Weston Historical Society, and the Decorative Arts Trust Symposium held at the Museum. In November Mr. Fetchko traveled to Japan to attend the opening of the exhibition from the Museum at the Folk Museum of Ohta Borough.

Natural History Curator Rob Moir was appointed to State Secretary of Environmental Affairs John DeVillars' Advisory Group on Environmental Education (SAGEE) to review the state's 1972 environmental education plan and make recommendations. Mr. Moir chaired the SAGEE subcommittee on adult, community and family education. Mr. Moir was co-author with Mr. Jackson Parker of articles on the Museum's new exhibition "Tollers and Tattlers" and on the decoy collection for *Decoy Magazine* and for the cover story of the September issue of *The Magazine Antiques*. He also wrote an article for the Catalogue of the Seventeenth Annual

Peabody Museum Antiques Show. Mr. Moir spoke to regional conservation commission members, the Salem Chamber of Commerce, Historic Salem, and the Connecticut Audubon Society. He also lectured at Salem State College, Marblehead High School, Northeastern University's Marine Science Center in Nahant, and Odiorne State Park in Rye, New Hampshire. He represented the Museum at the American Association of Museums' Annual Conference in New Orleans. He continued to serve as president of the Essex County Ornithological Club.

Museum Photographer Mark Sexton's photograph of a decoy from the collection was featured on the cover of *The Magazine Antiques*; other photographs by Mr. Sexton accompanied the articles by Mr. Moir and Mr. Parker.

Chief Curator and Curator of Ethnology Susan S. Bean was elected to the board of the American Ethnological Society and appointed to serve on the executive council of the Bharatiya Vidya Bhavan (Institute of Indian Culture) New England Chapter. She continued to serve on the boards of the Council for Museum Anthropology and the Textile Society of America. Articles by Dr. Bean appeared in the volume *Cloth in Human Experience* published by Smithsonian Institution Press and in the *Boston Sunday Globe's* Travel Section on the traditional handicrafts of India. Dr. Bean reviewed grant proposals for the National Science Foundation's collections management program.

Research Fellow in Japanese Arts and Crafts John E. Thayer III lectured at the Everson Museum of Art at Syracuse University on Edward S. Morse as a collector of Japanese ceramics. The lecture was part of a symposium that accompanied an exhibition to which the Peabody Museum was a major lender. At the Charles Walter Vincent Smith Museum in Springfield, Massachusetts, Mr. Thayer presented a talk on Edward S. Morse and late nineteenth-century Boston's circle of collectors of Japanese art. In Japan, at our sister museum in Tokyo, Mr. Thayer spoke on Edward S. Morse as a collector at the opening of an exhibition of *netsuke* from the Peabody Museum's collection.

Curator of Asian Export Art Dr. H. A. Crosby Forbes delivered the January Devens Lecture at the Boston Museum of Fine Arts on 200 years of collecting at the Peabody Museum of Salem. He lectured on Asian Export Art at the Hermitage Foundation of Norfolk, Virginia, at the Minneapolis Art Institute and at the Phoenix Art Museum. He gave an illustrated talk on the department's ceramic collection at the International Ceramics Fair in London in June while visiting England and Scotland on a two-

week study tour. Dr. Forbes wrote an article on Chinese export silver in the Peabody Museum collection for the catalogue of the New York International Antique Dealers' Show. He also prepared a written report for the Surveyor of the Queen's Works of Art on a large seventeenth-century silver-gilt covered cup and stand in the Royal Collection, previously thought to be English, but which he confirmed to be Chinese. Dr. Forbes continues to serve as a board member of the American Ceramic Circle, whose annual symposium he attended in Chicago.

Associate Curator William R. Sargent lectured widely on Asian Export arts at, among other institutions, the Winter Institute, Winterthur Museum, the Asia Society of Washington, D.C., the Ima Hogg Ceramic Circle of Houston, and the American Ceramic Circle Symposium held at Chicago. Mr. Sargent made a three-week study trip to Portugal, France, Holland and England for research on Chinese export porcelain figurines in preparation for a catalogue of Mrs. Lamot du Pont Copeland's collection. Mr. Sargent continued to serve on the boards of the American Ceramic Circle, the China Students' Club of Boston, of which he is president, the Sargent House Museum in Gloucester and the Salem Arts Council.

Curator of Maritime History Dr. Paul F. Johnston resigned from the Museum to take a position as Curator of Maritime History at the National Museum of American History in Washington, D.C. Associate Curator Paul Winfisky was appointed interim Acting Curator of the department. Assistant Curator of Maritime History Daniel Finamore received an Alice M. Brennan Humanities Scholarship from The Humanities Foundation of Boston. Mr. Finamore presented a paper entitled "Documentary Evidence of Social Change in an Eighteenth Century Maritime Community," at the Thirteenth International Congress for Caribbean Archaeology in Curaçao. He also attended a Conference on Underwater Archaeology and a conference entitled "Presenting the Past to the Public" at the University of Minnesota, which focused on techniques of teaching history in schools and museums.

Curator of Archaeology Dr. Frederick Hadleigh West presented a paper on "The Beringian Tradition and the Origin of American Indian Languages" at the Circum-Pacific Prehistory Conference held in Seattle. Dr. Mary Lou Curran and Associate Curator of Ethnology John R. Grimes published "Ecological Implications for Paleoindian Lithic Procurement Economy in New England", in *Eastern Paleoindian Lithic Resource Use*, published by Westview Press. Book reviews by Dr. Curran appeared in *Current Anthropology* and *American Antiquity*.

Conservator William L. Phippen served as a reviewer for Institute for Museum Services conservation projects grants. He also travelled to Japan to supervise the installation of the exhibition "Japan Through the Eyes of E.S. Morse" at its first venue in Tokyo.

Building Manager and Director of Security Frank Duley attended the annual National Conference on Museum Security where he was re-elected to the Museum, Library, and Archive Committee of the American Society for Industrial Security. For the third consecutive year, he served as co-chair of the Security Committee of the New England Museum Association.

SPECIAL EVENTS

- | | |
|----------------|--------------------------------------------------------------------------------------------------|
| January 12 | "English Export: American Patriotic Pottery,"
lecture by Robert Teitelman |
| February 2 | "America's Place in the World of Chinese
Export Porcelain," lecture by David Howard |
| March 16 | "China Travels," with Carl Crossman |
| April 27 | "The CSS <i>Alabama</i> Wreck," lecture by Bill Still |
| September 14 | 1990 Massachusetts Waterfowl Stamp
Reception |
| November 5 | Chinese Name Competition Announcement
Celebration and American Chinese Art Society
Dancers |
| November 24-26 | Peabody Museum Annual Antiques Show |

SUNDAY FAMILY CONCERTS

- | | |
|--------------|----------------------------------------------------------------------------------|
| January 22 | Old Grey Goose |
| February 5 | Chinese Music and Dance |
| April 23 | Music and Dance of Africa with Onye
Onyemachi |
| May 14 | The Life & Times of Josiah Gardner, 19th
Century Seaman, with Glenn Gordinier |
| June 11 | Native American Myths with Jennifer Justice |
| September 17 | Dances of India, with Lakshmi |
| October 29 | Dance and Music of Cambodia, with Angkor
Dance Troupe |
| November 5 | Privateer |

MEMBERS' EVENTS

February 10	Opening of "Magnificent Voyagers"
June 15	Behind the Scenes
September 28	Behind the Scenes
October 19	Annual Meeting and Opening, "Tollers and Tattlers: Massachusetts Waterfowl Decoys, 1840-1940"
December 3	Holiday Sampler

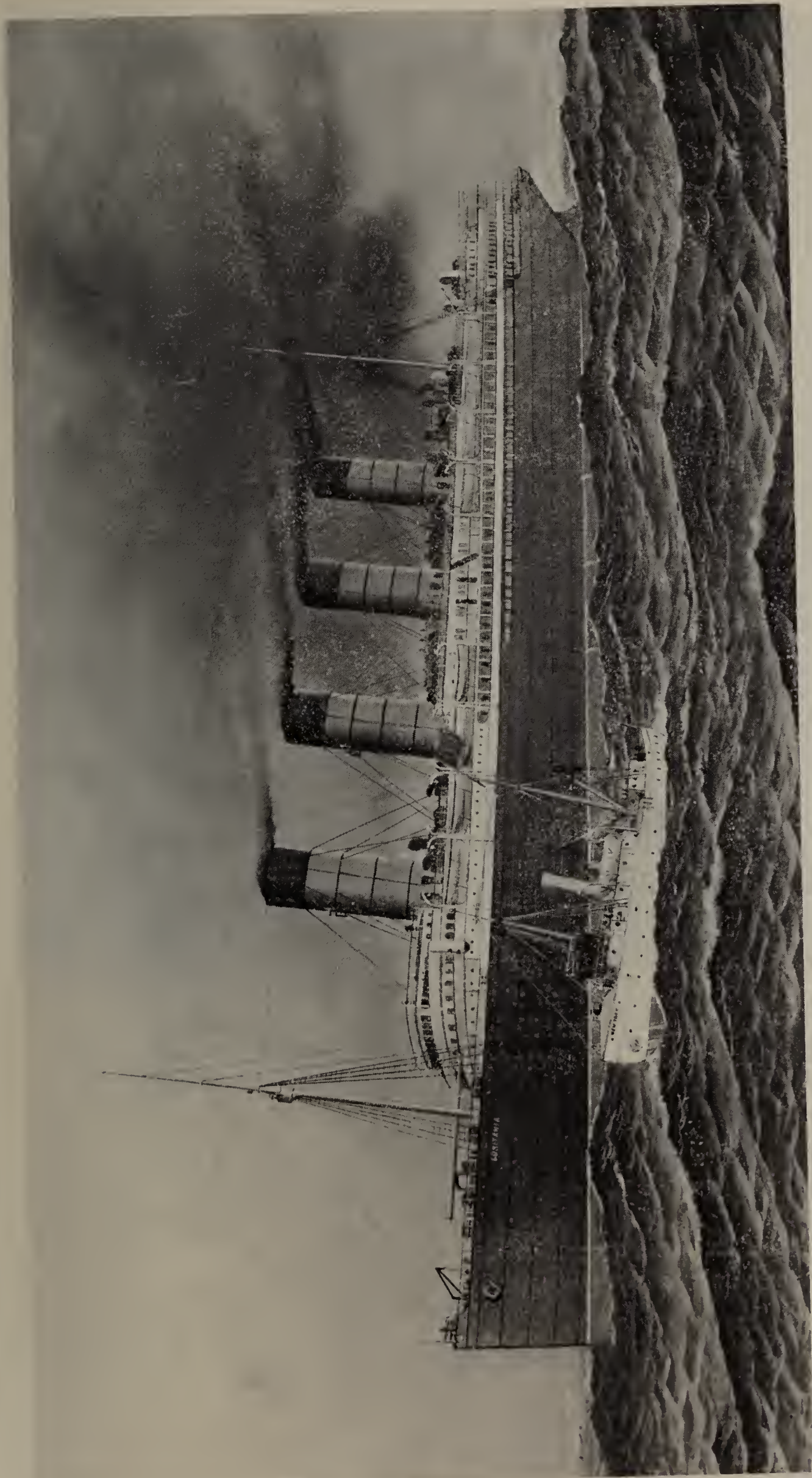
MEMBERSHIP AND ADMISSIONS

The Members Council, headed by Trustee Mrs. Christopher M. Weld, took on a wide range of activities throughout the year. Council members provided hospitality for exhibition openings, for special events and lectures, and for a new continuing series of Members-only "Behind the Scenes" tours. Council members also spearheaded "Member-Get-A-Member" drives in several towns, reaching out to new friends and neighbors.

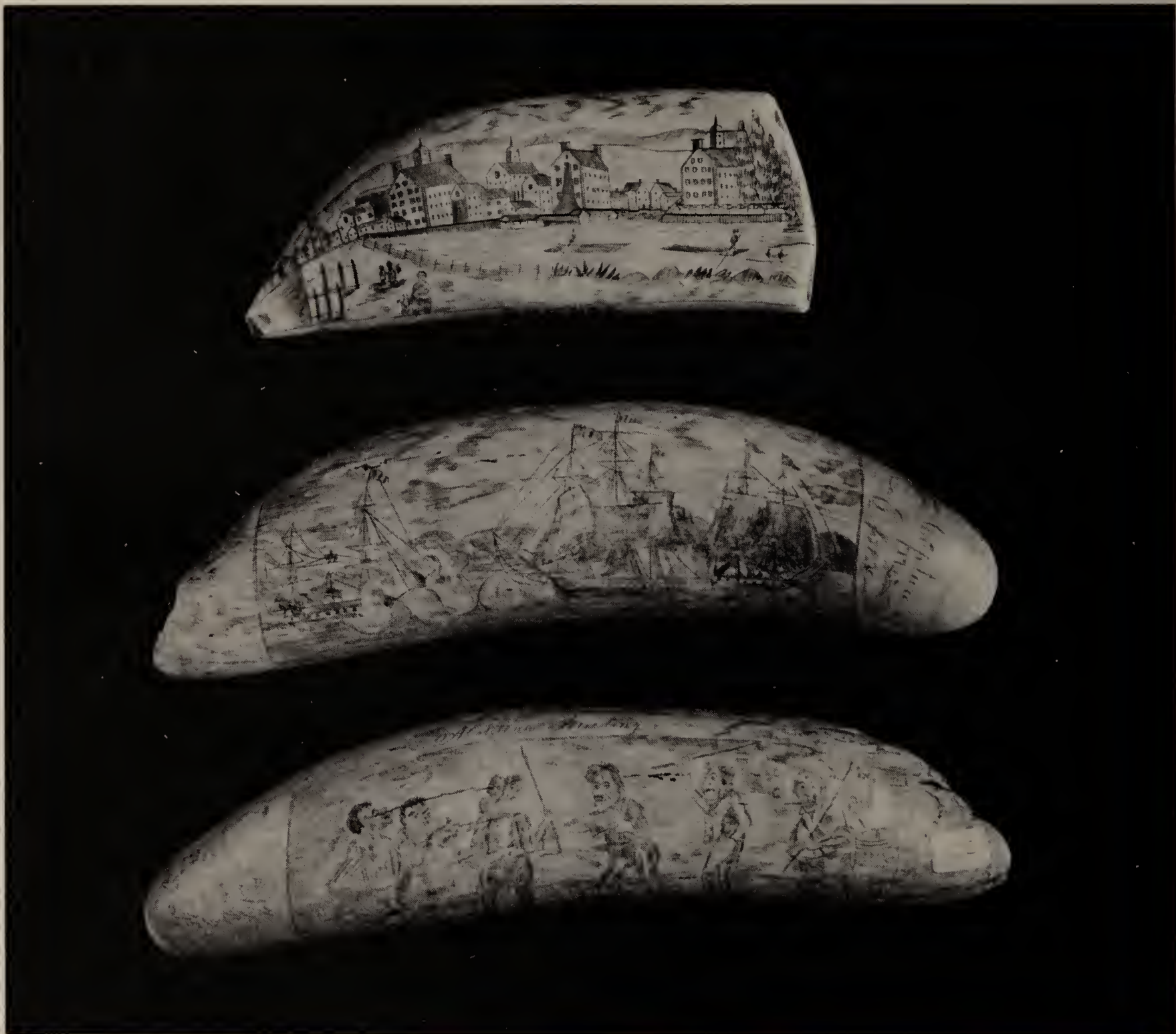
Many hours went into the planning and execution of major Museum events, such as the Gala in May, the Annual Meeting in October, the Annual Antiques Show in November and the first Holiday Sampler in December. Mrs. Richard D. Phippen chaired the very successful Gala, and Mrs. Tom Bleasdale and Mrs. Dana Summerville ably supervised the Antiques Show, held for the first time in the Museum itself. The Holiday Sampler, executed by a large group of Membership volunteers, widened the concept of the traditional Christmas Party to include activities and entertainment for entire families, members and non-members alike.

During the year, refinements were made to the renewal process and a new level of membership added. Plans were made for greater utilization of Membership volunteers in the admissions area, and training sessions scheduled for those volunteers.

Attendance at the Museum was 97,063 overall. Though this is a decrease from 1988, a year of unusually large visitation because of the opening of the new Asian Export Art Wing, the 1989 figure represents an increase of 17.5% over 1987 attendance. Museum membership increased from 3,176 to 3,584 households. Our attrition rate remains a very low 5%, reflecting continuing strong member loyalty to the institution.



This oil painting by Antonio Jacobsen of the ill-fated Cunard Liner *Lusitania* is dated 1914. The painting is a gift of Francis L. Higginson.



These three important scrimshawed whale's teeth show scenes of the capture of the ship *Essex*, and an unusual illustration of an abolition meeting. These teeth are signed by the carver "H. Cornings." The smaller tooth illustrates a scene of Lowell, Mass. and was carved by "C.G. Tousey." The whale's teeth were purchased with Museum funds donated anonymously.



This New England coyote from Route 495 in Haverhill is the first Essex county specimen to be added to the Natural History collection. The coyotes found in Massachusetts weigh over 40 pounds, twice as big as their western cousins.



This black-bellied plover decoy was made by Anthony Elmer Crowell, between 1905 and 1910. The decoy is an anonymous gift from a descendent of George Patterson, who gave the Natural History Department the Museum's first decoys in 1942.



The Hmong story cloth was made in Ban Vinai refugee camp in Thailand in 1988. The long trek of the Hmong people fleeing from their homes in Laos, crossing the Mekong river and arriving in the relative safety of Thailand is depicted in scenes embroidered on the cloth. The cloth was purchased by the Museum and is part of the exhibition "Keeping Traditions Alive: The Arts of Southeast Asia" which opened in March 1990.



This lacquered hexagonal Christian shrine was made by a Japanese artist around 1600. The piece is an important example of early Japanese Christian art, and is decorated in gold and inlaid mother-of-pearl flowers, foliage and geometric designs on a black ground. The shrine was purchased by the Museum with funds donated anonymously.



This rare Chinese export porcelain covered tureen and stand, decorated in rose palette enamels with gilt, is from one of six services known to have been made for the European market about 1775. The unusual Chinese form with convex fluted body and finial of carefully modeled vegetables is derived from Continental silver and faience forms. The tureen was purchased by the Museum with funds donated anonymously.



This portrait figure of a western merchant or ship's officer is made of clay, painted in polychrome colors with gilt. Although the identity of the individual is not known, an incised inscription on the base indicates that it was made by Chinqua at Amoy, China, in 1717. Such figures, though popular at the time, are extremely rare today. The figure was purchased by the Museum with funds donated anonymously.

Report of the Treasurer

It is my pleasure to present the financial report of the Peabody Museum of Salem for the fiscal year ending December 31, 1989 together with the related opinion of our independent auditors, Coopers & Lybrand.

For the sixth consecutive year, the Museum is able to report a small surplus in current unrestricted operating funds; this year is essentially breakeven with a surplus of \$2,408. General operating expenses totalled \$2.244 million, a modest increase of 5.7% over the previous year.

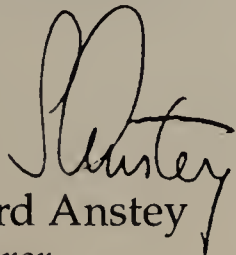
With gratitude to all the Museum's donors I report that current unrestricted and restricted support came to \$2,365,038; this is especially meaningful to us in this time of shrinking public support for the arts.

It should be noted that the apparent reduction in overall support across funds, as reported in the audited Statement of Support, Revenue, Expenses and Changes in Fund Balances, is explained by the fact that the Museum's successful Asian Export Art Capital Campaign was substantially completed in 1988. Largely because of the success of that campaign, the income from invested funds for the 12-month period ending December 31, 1989 increased significantly over earnings for the previous 12-month period.

In 1989 the Museum acquired two properties, the building at 11 Central Street originally designed by Charles Bulfinch and until recently owned by the Salem Boy's Club, and the building at 181 Essex Street. The Museum paid a total of \$650,000 for these buildings, both of which are located in the Museum block. It plans to hold these properties for future use.

I am pleased to report that the market value of the Museum's portfolio continues to increase and was valued at \$11,395,611 at year end, an increase of 30.2% over the previous year. The Museum gratefully acknowledges additional distributions from the estates of Esther Pace Kuna and Charles S. Tapley; these monies were added to the Museum's endowment.

I thank the outgoing Treasurer, Bill Darling, for his good counsel during my first year as Treasurer and have been assured of its availability in the future. I also express my appreciation to our Associate Director Anne Lipner, and her colleague, Brian Johnson, whose diligence and professionalism serve as the backbone of the Museum's fiscal stewardship.



Sanford Anstey
Treasurer

INDEPENDENT AUDITOR'S REPORT

To the Trustees of the
Peabody Museum of Salem:

We have audited the balance sheet of the Peabody Museum of Salem as of December 31, 1989 and the related statement of support, revenue, expenses and changes in fund balances for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit. We previously audited and reported upon the financial statements of the Peabody Museum of Salem for the year ended December 31, 1988, which condensed statements are presented for comparative purposes only.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Peabody Museum of Salem as of December 31, 1989, and its support, revenue, expenses and changes in fund balances for the year then ended in conformity with generally accepted accounting principles.

As discussed in Note B to the financial statements, effective January 1, 1989, the Museum adopted retroactively the provisions of Statement of Financial Accounting Standards No. 93, "Recognition of Depreciation by Not-for-Profit Organizations," and accordingly, changed its method of accounting for depreciation. As discussed in Note D to the financial statements, effective January 1, 1989, the Museum adopted the provisions of Financial Accounting Standards No. 87, "Employers Accounting for Pensions".

Coopers & Lybrand

Boston, Massachusetts
April 6, 1990

BALANCE SHEET—December 31, 1989

(with comparative summary totals for the preceding year)

ASSETS	Current Funds		Plant Fund	Endowment and Similar Funds		Combined Totals	
	Unrestricted	Restricted	Total	Board Designated	Restricted	1989	1988
Current assets:							
Cash and cash equivalents	\$192,948	\$279,404	\$ 472,352	\$ 122,637		\$ 594,989	\$ 905,329
Accounts receivable	15,282	236,217	251,499			251,499	517,930
Grants receivable							14,015
Interest and dividends receivable	113,142		113,142			113,142	44,425
Inventories, at cost (Note A)	145,698		145,698			145,698	177,035
Prepaid expenses	20,458	777	21,235			21,235	13,632
Due to/due from other funds	(24,278)	24,278					
Total current assets	463,250	540,676	1,003,926	122,637		1,126,563	1,672,366
Investments, at cost (Notes A and E)	403,360	218,826	622,186	442,453	\$5,557,848	10,763,516	8,699,599
Interfund note receivable							647,195
Property and equipment, at cost (Notes A, B and C)				13,724,465		13,724,465	13,376,181
Total assets	\$866,610	\$759,502	\$1,626,112	\$14,289,555	\$5,557,848	\$25,614,544	\$24,395,341
LIABILITIES AND FUND BALANCES							
Liabilities:							
Accounts payable	93,675	4,248	97,923	15,034	16,021	128,978	44,747
Accrued expenses	19,693		19,693			19,693	102,416
Deferred revenue	149,047	755,254	904,301			904,301	560,577
Interfund note payable							647,195
Total liabilities	262,415	759,502	1,021,917	15,034	16,021	1,052,972	1,354,935
Fund balances:							
Unrestricted	604,195		604,195			604,195	601,787
Investment in plant				14,274,521		14,274,521	13,248,747
Board designated				4,125,008		4,125,008	3,732,509
Endowment					5,557,848	5,557,848	5,457,363
Total fund balances (Note B)	604,195		604,195	14,274,521		24,561,572	23,040,406
Total liabilities and fund balances	\$866,610	\$759,502	\$1,626,112	\$14,289,555	\$ 5,557,848	\$25,614,544	\$24,395,341

The accompanying notes are an integral part of the financial statements.

STATEMENT OF SUPPORT, REVENUE, EXPENSES AND CHANGES IN FUND BALANCES
for the year ended December 31, 1989
(with comparative summary totals for the preceding year)

	<u>Current Funds</u>		<u>Plant Fund</u>	<u>Endowment and Similar Funds</u>		<u>Combined Totals</u>	
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Board</u>		<u>1989</u>	<u>1988</u>
				<u>Designated</u>	<u>Restricted</u>		
Support and revenue:							
Support:							
Contributions and bequests	\$ 548,580	\$1,707,868	\$2,256,448	\$ 119,843	\$ 116,163	\$ 4,484,759	\$ 6,516,360
Gifts to annual appeal	39,991		39,991			39,991	31,427
Grants	41,000	27,599	68,599			68,599	603,807
Other support							70,922
Total support	629,571	1,735,467	2,365,038	119,843	116,163	4,593,349	7,222,516
Revenue:							
Income from invested funds	808,813		808,813		3,896	865,103	567,066
Net realized gains (losses) on investments	(559)	(768)	(1,327)	(7,335)	(19,274)	(28,086)	59,588
Settlement, net (Note G)							379,015
Memberships	252,899		252,899			252,899	248,639
Admissions	186,687		186,687			186,687	199,859
Educational programs	49,754	2,364	52,118			52,118	56,491
Museum shop, net (Note F)	92,197		92,197			92,197	104,356
Publications	25,718	33,109	58,827			58,827	48,214
Royalties	21,454		21,454			21,454	22,457
Exhibitions	14,755	37,345	52,100			52,100	116,920
Rentals	35,928		35,928			35,928	33,477
Photography	56,914		56,914			56,914	35,319
Miscellaneous	72,662		72,662			72,662	56,598
Total revenue	1,617,222	72,050	1,689,272	(7,335)	(15,378)	1,718,803	1,927,999
Total support and revenue	2,246,793	1,807,517	4,054,310	112,508	100,785	6,312,152	9,150,515

Expenses:

Program services:

Collections and curatorial	565,017	1,639,467	2,204,484	2,204,484	1,948,316
Publications	38,003	7,603	45,606	45,606	78,309
Educational programs	169,453	23,038	192,491	192,491	147,680
Exhibitions	167,147	12,000	179,147	179,147	408,733
Membership activities	72,127		72,127	72,127	74,445
Total program services	1,011,747	1,682,108	2,693,855	2,693,855	2,657,483

Supporting services:

Depreciation (Note B)

Administrative and general	592,254	125,409	717,663	414,379	414,379	273,136
Maintenance and security	485,052		485,052	72,250	833,294	1,148,641
Fund-raising	155,332		155,332	166,286	485,052	383,870
Miscellaneous				1,198	42,788	311,605
Total supporting services	1,232,638	125,409	1,358,047	654,113	2,097,131	2,337,797
Total program and supporting services	2,244,385	1,807,517	4,051,902	654,113	4,790,986	4,995,280

Excess (deficit) of support and
revenue over expenses

	2,408	2,408	1,390,436	27,837	1,521,166	4,155,235
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Transfers

(364,662)

			364,662			
--	--	--	---------	--	--	--

Net increase (decrease) in fund balances

	2,408		1,025,774	392,499	1,521,166	4,155,235
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Fund balances, beginning of year*

	601,787		13,248,747	3,732,509	23,040,406	18,885,171
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Fund balances, end of year

	\$ 604,195	\$ 604,195	\$14,274,521	\$4,125,008	\$24,561,572	\$23,040,406
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* As restated, see Note B

The accompanying notes are an integral part of the financial statements.

NOTES TO FINANCIAL STATEMENTS

A. Significant Accounting Policies:

The Peabody Museum of Salem (the "Museum"), founded in 1799, is a fully accredited, nonprofit institution which maintains extensive collections in four major areas: Maritime History, Asian Export Art, Ethnology and Natural History. Open throughout the year, it offers its members and the public a wide variety of courses and programs and maintains an active schedule of special exhibits which complement its permanent galleries. In addition to the Museum's curatorial departments, there is an extensive research library, departments of Education and Photography, the Conservation Laboratory and a Museum Shop.

The significant accounting policies followed by the Museum are as follows:

Basis of Presentation

The accompanying financial statements have been prepared on the accrual basis of accounting. In order to ensure observance of limitations and restrictions placed on the use of the resources available to the Museum, the accounts of the Museum are maintained in accordance with the principles of fund accounting.

This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds according to the activities or objectives specified.

Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, demand deposits and certificates of deposit which are readily convertible to cash.

Gifts

Restricted current fund gifts are reported as revenue in the statement of support, revenue, expenses and changes in fund balances when expended for the restricted purpose of the gift. Unrestricted gifts are recognized as revenue upon receipt.

Combined Totals

The "Combined Totals" columns are the totals of the similar accounts of the various funds. Since the assets of certain funds are restricted or endowed, the totals for all funds are for supplemental analysis purposes only and do not indicate that the combined fund balances are available in any manner other than provided for in the separate funds.

Works of Art

In accordance with the general practice of art museums, the cost of works of art are charged directly to the funds available for such purpose and are not capitalized.

Investments

The Museum reports investments of all funds at the lower of aggregate cost or market. Realized gains and losses on investment transactions are accounted for on the first-in, first-out cost method. Investment income is recorded on the accru-

al basis. Investments received as gifts are recorded at the fair market value on the date the gift was received.

Inventories

Inventories, principally retail merchandise, are stated at the lower of cost or market, with cost calculated using the first-in, first-out (FIFO) method, and market based upon net realizable value.

Property and Equipment

Land, buildings and improvements, equipment and construction in progress are stated at cost less accumulated depreciation (see Note B) computed on a straight-line basis over the estimated useful lives of the assets as follows:

Buildings	30 to 40 years
Capital improvements	20 years
Equipment	5 to 10 years

Betterments which materially add to the value of the related assets or materially extend the useful life of the assets are capitalized. Equipment and furnishings of relatively small dollar values are expensed in the current unrestricted fund. To the extent current or restricted funds are used to finance major plant additions, the amounts so provided are accounted for as transfers to the plant funds.

Grants

The Museum recognizes grants as support when the related expenses are incurred.

Interfund Receivables/Payables

Borrowings between the plant funds and endowment funds for construction, interest-bearing at 6.5% in 1989, were repaid in February 1989.

Income Taxes

The Museum is a nonprofit organization exempt from income tax pursuant to Section 501(c)(3) of the U.S. Internal Revenue Code.

Pledges

The Museum does not record pledges since it is not practical to estimate the net realizable value of pledges.

B. Accounting Change:

Effective January 1, 1989, the Museum adopted retroactively the provisions of Statement of Financial Accounting Standards No. 93, "Recognition of Depreciation by Not-for-Profit Organizations." The effect of the adoption was to decrease the plant fund balance by \$414,379 and \$273,136 for the fiscal years ended December 31, 1989 and 1988, respectively, and to reduce the fund balance at January 1, 1988 by \$1,242,422 to record the cumulative effect of accumulated depreciation to that date.

C. Property and Equipment:

Property and equipment are carried at cost and consist of the following at December 31, 1989 and 1988:

	<u>1989</u>	<u>1988</u>
Buildings, grounds and equipment	\$15,006,328	\$14,287,703
Capital improvements	480,126	403,853
Equipment	<u>227,242</u>	<u>200,183</u>
	15,713,696	14,891,739
Accumulated depreciation	<u>(1,989,231)</u>	<u>(1,515,558)</u>
	<u>\$13,724,465</u>	<u>\$13,376,181</u>

D. Pension Plan:

In 1989, the Museum adopted SFAS #87 "Employers' Accounting for Pensions." The new standard has been adopted prospectively and the prior year actuarial valuation is not restated. The Museum has a defined benefit pension plan covering substantially all employees. Employees become participants following the completion of one year of service and the attainment of age 21. The benefits under the plan are primarily based on years of service and compensation levels. The Museum's funding policy is to contribute an amount annually based upon actuarial and economic assumptions designed to achieve adequate funding of projected benefit obligations. No contributions were made to the pension plan in 1989 since none were required.

Net periodic pension cost for the plan for 1989 includes the following components:

Service cost	\$ 33,767
Interest cost	30,905
Actual return on assets	(77,048)
Net amortization and deferral	<u>13,282</u>
Net periodic pension cost	<u>\$ 906</u>

The funded status of the Museum's pension plan is as follows:

Actuarial present value of benefit obligations:	
Vested benefit obligation	\$ 242,704
Nonvested benefit obligation	<u>21,948</u>
Accumulated benefit obligation	<u>\$ 264,652</u>
Projected benefit obligation	\$(408,991)
Plan assets at fair value	<u>628,113</u>
Funded status (benefit obligation in excess of plan assets)	219,122
Unrecognized net assets at transition date	(175,393)
Unrecognized net gain	<u>(44,635)</u>
Accrued pension cost	<u>\$ (906)</u>

Actuarial assumptions used for 1989 were as follows:

Discount rate	8.50%
Rate of increase in compensation levels	1% plus inflation
Expected rate of return on plan assets	8.50%

E. *Investments:*

At December 31, 1989 and 1988, investments consisted of the following:

	1989		1988	
	<u>Cost</u>	<u>Market</u>	<u>Cost</u>	<u>Market</u>
Cash and cash equivalents	\$ 3,549,393	\$ 3,549,393	\$3,085,034	\$3,085,034
Bonds and notes	3,110,000	3,110,000	843,518	839,550
Common stocks	3,759,123	4,391,218	2,951,047	3,009,760
Preferred stocks	345,000	345,000	1,820,000	1,820,000
	<u>\$10,763,516</u>	<u>\$11,395,611</u>	<u>\$8,699,599</u>	<u>\$8,754,344</u>

Investments include preferred stocks with a cost and value of \$345,000 at December 31, 1989, which are not readily marketable.

F. *Museum Shop Operations:*

Operations for the Museum shop for the years ended December 31, 1989 and 1988 are summarized as follows:

	<u>1989</u>	<u>1988</u>
Revenue	\$382,064	\$441,847
Cost of goods sold	<u>204,594</u>	<u>232,560</u>
	177,470	209,287
Direct selling, general and administrative expense	<u>85,273</u>	<u>104,931</u>
Contribution before allocation of indirect costs	<u>\$ 92,197</u>	<u>\$104,356</u>

Selling, general, and administrative expenses include payroll and other direct costs, but do not include allocation of general overhead, occupancy, utilities and indirect administrative costs.

G. *Settlement:*

During 1988, the Museum received a settlement of \$379,015, net of expenses, from a lawsuit on behalf of the Museum for art objects which were stolen while in the possession of a third party. Of the total settlement, \$100,000 was collected during 1988, and the remaining balance of \$279,015 was collected in March, 1989.

NAMED GIFTS AND BEQUESTS

1799-1989 (*Unaudited*)*Principal and Income Restricted or Otherwise Designated**Marine Department*

• John Robinson Fund - for accessions to and upkeep of maritime collections	1925-81	\$ 37,000
• John Robinson Fund-Marine Room - for the upkeep of the new marine room	1979-89	56,913
• Francis Henry Appleton Fund - income for care and maintenance of Nathaniel Silsbee portrait and clock	1927	1,000
• Melancthon W. Jacobus, Jr. Steamship Collection Fund	1984-86	19,193
• Osgood Williams Maritime Fund	1984-88	7,850
• Stephen Wheatland East India Marine Fund	1984-89	1,029,043

Ethnology Department

• Edward Daland Lovejoy Fund - income for enlargement, maintenance or improvement of the ethnological collections	1948	10,000
• Stephen Willard Phillips fund - income for the purchase of additions to or preservation of the Polynesian collections	1958	5,000
• Piilani Cook Whittier Memorial Fund - for the acquisition and preservation of Hawaiian artifacts and related materials	1988-89	20,000

Natural History Department

• Natural History Fund - income to support Natural History Department	1987-88	37,500
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Education Department

• Sarah Fraser Robbins Fund - income to support the position of Director of Education	1983-86	98,928
• Hawks Fund-for support of the Education Department	1987	8,000

Library

• Roger F. Nichols Memorial Fund - income for purchase of books for Library	1979	10,000
• Saltonstall Family Fund - to endow the Saltonstall Room	1986-87	35,016

Conservation

• Augustus Peabody Loring Conservation Endowment Fund - to support a Conservation Laboratory and the care, maintenance and conservation of the museum collections	1981-87	339,214
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Photography

- Bayard Warren Fund - for support of the Photographic Department and conservation of the photographic archives 1986 24,366

Publications

- Archibald Lewis Memorial Fund - to endow publication of the American Neptune 1986-89 36,100
- American Neptune Award Fund - to recognize the two best articles published by the American Neptune each year 1987 5,691

All Departments

- Anna Pingree Phillips Fund - income for the purchase of additions to the collections 1939-68 20,000
- Nathaniel Bowditch Fund - in memory of Mary Bowditch Saltonstall to maintain collections directly associated with Nathaniel Bowditch 1982 50,000

Other

- John J. and Dorothy Wilson Fund 1982-89 50,111
- Evelyn F. Bartlett One Hundredth Birthday Floral Fund - for floral arrangements and the beautification of garden and grounds 1987 2,000

Principal Restricted - Income Unrestricted

George Peabody - Permanent Fund	1867	100,000
Robert Charles Billings Fund	1904	3,500
Dr. William Paine Fund	1913-64	3,500
Kate Schultz Richardson Fund	1926	100,000
Margaret Duncan Phillips Fund	1926-27	5,000
George Augustus Peabody Fund	1929	100,000
Alice Brooks Wilson Fund	1936	5,000
Jenny Brooks Fund	1938	10,000
Hassam Fund	1940	10,000
Richard Wheatland Fund	1944-64	100,000
Elsa Mason Lord Peabody Fund - In Memory of Jacob C.R. Peabody and Elsa Mason Lord Peabody	1952	5,000
Marion Felt Sargent Fund	1962	5,000
George H. and Jane A. Mifflin Fund	1980-88	135,000
Mary Kemble Robinson Wheatland Fund	1964-84	397,292
Stephen Phillips Family Endowment Fund	1962-72	432,617
John Robinson (b.1846-d.1925) Memorial Fund	1968-72	100,000
Salem East India Marine Society Fund		66,000
Robert E. Peabody Fund	1984	10,000
Gertrude Blood Kent Fund	1984-85	111,820
Elizabeth D. and James H. Boulger Fund	1987	1,010

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We acknowledge with gratitude the membership contributions and gifts of cash, securities, and important additions to our collections from each of the thousands of individuals who helped make 1989 a success for the Peabody Museum of Salem. This annual report is dedicated to you, our members and other friends, whose reassurance through participation and financial assistance makes it all possible.

Bequests to the Peabody Museum of Salem

Nearly a century and a half ago, the first bequests helping to ensure a rich and long life for the Peabody Museum were written.

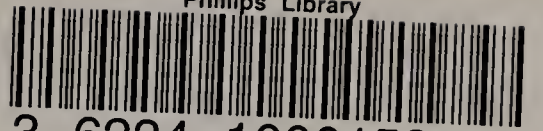
NATHANIEL BOWDITCH, born at Salem March 26, 1773, died at Boston March 16, 1838. Ship Captain, Merchant, Mathematician, and Insurance Executive. Excerpt from will:

"Item Whereas the Salem East India Marine Society of which I was formerly President, and in which I have always felt a deep interest is an institution highly creditable to the Commonwealth, possessing a Museum of a very rare and peculiar character, collected from distant countries and affording a proof alike of the enterprize and taste and liberality of such of the citizens of Salem as have followed the seafaring life, I do now give to that institution the sum of one thousand dollars the income thereof to be forever applied to the promoting of the objects for which it was established . . ."

For many decades, income from these and other bequests and endowment funds were adequate to support the major share of the operating costs of the Museum. Today, they provide less than one-third of these necessary day-to-day expenses.

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